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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,

15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,

15-17 East 40th Street.

CHICAGO—Thurber Gallery.

WASHINGTON, D. C.—F. A. Schmidt,
719—13 St. N. W.

LONDON OFFICE—17 Old Burlington St.

PARIS OFFICE—19 Rue Caumartin.

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YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat

BERLIN.

American Woman's Club 49 Münchenerstrasse

Ed. Schulte 75 Unter den Linden

G. von Mallmann Anhaltstrasse 5

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ACADEMY'S NEW PRESIDENT.

The old Academy of Design is to
have a new president—to be chosen at
its coming annual meeting next month,
as is told elsewhere in our columns.
John W. Alexander, who has held the
office for six terms, and who probably
"saw the handwriting on the wall" when
at the last meeting several votes were
cast for other candidates, notably Harry
Watrous and Howard Russell Butler,
has announced that he will not stand
for re-election.

The matter is one of interest and im-
portance, not only to the Academy but
to American art interests in general,
for, after all, the veteran organization
is really the representative art institu-
tion of the United States, and with its
renewed vitality of recent years exerts
wide influence upon the art of the coun-
try. It is the only representative art
organization which conducts its two

annual exhibitions on the broad and
generous plan of no "invited works,"
and to these exhibitions, each and every
artist in the country can send his or her
works with a certainty that they will
be, at least, considered by a competent
jury.

During the long reign of Mr. Alexan-
der, while the Academy's exhibitions
have steadily improved, there has been
no definite result to its efforts to
acquire a permanent home and a build-
ing which shall enable it to give exhibi-
tions of the scope which its prominence
and influence demand, and which shall
be worthy of both the Metropolis and
itself. There has been a growing feel-
ing, not only among the Academicians
and associates, but the general art pub-
lic, that what we have termed the "Al-
exandrian Policy," which may best be
defined as one of "watchful waiting,"
has not tended to bring the Academy
and the city nearer to the desired and
needed home and galleries, and that a
change would be most beneficial to the
institution and the art public. It is also
felt that, with all deference to Mr. Alex-
ander's ability as a graceful and decora-
tive painter, and his skill as an art poli-
tician, that a man of more business ex-
perience or qualifications, might accom-
plish more quickly, at least, the desired
and needed results above alluded to.

Of the members of the Academy who
are most prominently mentioned to suc-
ceed Mr. Alexander, Harry Watrous
for a number of years has been the effi-
cient Secretary of the institution; How-
ard Russell Butler, the able marine
painter, has shown his business energy
and capabilities, not only in virtually or-
ganizing and playing a large part in the
raising of funds for the erection of the
present Fine Arts Building, in which
the Academy holds its exhibitions, but
also in such matters as the enlistment
of Mr. Andrew Carnegie's interest in
the formation of the million dollar lake
for Princeton University, etc. Herbert
Adams is a well-known sculptor, and
E. H. Blashfield, an equally well-
known mural painter.

It is not our province to favor any of
these candidates, or to do more than to
mention their qualifications, but we
hope that the Academy in its counsels
on this most important matter will
take into due consideration both effi-
cient and long service and proved capa-
bilities and qualifications for the post.
It seems to us that under present con-
ditions, the business rather than the
artistic side should weigh most in the
choice of a successor to President Alex-
ander.

CORRESPONDENCE

Brown Burlesques Censorship.

Editor AMERICAN ART NEWS.

Dear Sir:

In your issue of Mar. 13 Mr. Henry Ran-
kin Poore, excited by the improper Mr.
Matisse, announces his desire to go on re-
cord as a prude, and, in that capacity, ad-
vocates the protection of the "delicate edge"
of "our growing sons and daughters,"
through a municipally appointed commis-
sion of propriety sharps: "two artists and
two laymen interested in art." Their qualifi-
cation is to consist of "just the straight-
forward ability of detecting a motive beneath
its shell."

It is true Mr. Poore forgets to specify a
method whereby Father Knickerbocker is
to recognize men of this sort of ability, nor
does he give any hint as to how the rest of
us are to be satisfied if the efficiency of their
purity experts—that is, how we are to know
that there really is "a motive beneath its
shell," as distinct from knowing that a com-
missioner says so.

However, this is probably quibbling. No
doubt the idea is, in general, a good one.
In fact, so very much so that the wonder
is why it hasn't been put into operation
long ago. Yes, a bilaterally asymmetrical
commission of whitest souls willing—for a
salary and incidentals—to endanger their
"delicate edge" by speeding up and down
the avenue in a municipal auto—alert and
alive always to nastiness. This, or some-
thing like this, is what this Metropolis
needs. It is what art and artists and the
public interest would thrive under.

When this is arranged, parents of "deli-
cate edge" children may rest easy. For, of
course, as no picture is solely bad, or the
reverse, the purity experts should be re-
quired to give it a ranking, on a numerical
scale. Whereupon it becomes possible for
me to say to my growing offspring: "Roam
freely through the galleries, my infant, but
look at no picture not officially certified as
at least 80% pure." Gradually, however,
with advancing age, the number can be
lowered—until, at maturity, they could stand
anything and even qualify as commissioner.

Jokes aside—so long as human heads
pivot readily on their necks, or eyelids
close easily, or human feet obey—so long as
each one of us can turn his head, or close
his eyes, or walk away—from what offends
him. And this natural and universally pres-
ent power of self-protection is sufficient.

This going to a show and then running
for the police, reminds me of the story of the
maiden ladies whose windows overlooked a
pond frequented by naked boys as a swim-
ming pool. Upon complaint, the officer
drove off these youths who thereupon began
to use a pool much further down. But still
the ladies complained. The officer, looking
into the case, pointed out how very far away
these swimmers were. "Ah, but," cried the
outraged ones. "We've got a spyglass!"
Bolton Brown.

New York, Mar. 16, 1915.

From An Anti-Futurist.

Editor AMERICAN ART NEWS.

Dear Sir:

Apropos of Mr. Poore's letter in your is-
sue of Mar. 13 on Matisse, the enclosed by
Cecil Chesterton is worth publishing.

"I have been somewhat surprised to find
that in a young, strong country like Amer-
ica there is to be found the slightest trace
of that sickly sort of literature and art called
'decadent.' When a country is old and worn
out, then such things as aestheticism and fu-
turism and the rest of the rubbish are more
or less to be expected. But they are not to
be expected in a country that is young and
fresh and healthy.

"That dismal vegetable, the green carna-
tion, long ago withered in England; who
would expect to find it springing up from
the wholesome soil of the United States?"
Anti-Futurist.

N. Y., Mar. 17, 1915.

OBITUARY.

Walter Crane.

Walter Crane the distinguished English
decorative artist and illustrator of children's
and other books died at the opening of the
week in England. He had a wonderful
facility in line and a fine color sense. A
worker in his day with William Morris, he
was a great admirer of Ruskin, was early
influenced by the leaders of the Pre-
Raphaelite School and later by Japanese
art. Besides his illustrative work Mr.
Crane made designs for tiles, stained
glass, plaster relief, wall paper, prints
and potteries. He also painted and wrote
one volume being an account of his intimacy
with Morris and Whistler. A member of
many art societies, he also won many
medals.

Ernest Brown.

The recent death of Mr. Ernest Brown of
the Leicester Galleries, London, came as a
shock to many people who valued him both
as a personal friend and as a connoisseur
of acumen and knowledge. Mr. Brown was
for many years with the Fine Art Society in
Bond St., which he eventually left in order
to co-operate with Messrs. Phillips in the
establishment of the galleries in Green St.

Karl Bossard.

Karl Bossard lately died at Lucerne
Switzerland, aged 68. He was well known
as an artist in goldsmith's work and also
as a collector. His acquisitions of art
works, some 3,000 in number, were auc-
tioned at Munich some years ago.

MONTCLAIR ART MUSEUM.

More than 20,000 persons visited the Mont-
clair Art Museum during its first year.
The treasurer's report for the first year
showed that the expenses for the year ex-
ceeded the income by about \$1,000. The
trustees are trying to make up the deficit by
adding 100 new names to the list of mem-
bers.

An exhibit of thirty-five water colors of
garden scenes by Herbert W. Faulkner is
now on at the museum.

ART DEALER'S AFFAIRS.

"At a sitting recently held for the
public examination of Mr. Alexander
Tooth the accounts showed ranking li-
abilities £9,785 and available assets £116.

"In answer to Mr. E. S. Grey, Official Re-
ceiver, the debtor said from 1881 until No-
vember last he was a partner in the firm of
Arthur Tooth and Sons. In 1900 his capital
in the business amounted to £20,000, and
since 1906 he was entitled to one-third and
his brother to two-thirds of the profits. The
business had branches in New York and
Paris, and until 1906 the profits averaged
£10,000 a year. In 1908 there was a loss of
£18,000 through bad debts incurred in Am-
erica, and in March, 1914, a firm which had
taken over the New York branch failed, ow-
ing Arthur Tooth and Sons £36,000 for pic-
tures sold.

"Nothing had yet been received in respect
of this debt. His brother brought in £8,000
further capital to meet the loss, and called
upon him to bear his share, but he was un-
able to do so, and the partnership was dis-
solved as from Nov. last his brother tak-
ing over the assets and liabilities. Up to
June, 1914, debtor's drawings were £150 a
month, but they were afterwards reduced.
He was now engaged by his brother as
salesman at a salary of £11 10s a month.

Since 1908 he had lost about £700 a year
by betting on horse racing, and as he was
living up to his income, apart from these
losses, he had borrowed from professional
moneylenders at about 60 per cent. interest.
The firm was absolutely solvent when he
retired from it, and his brother did not know
that he was being pressed for private loans.
The examination was concluded.
—London "Daily Telegraph."

FOR MONUMENT REPAIRS.

At a meeting of members and past mem-
bers of the Municipal Art Commission held
it was decided to act favorably on a request
made by Commissioner of Parks Ward,
that the commission supervise the repairs
on all public monuments. The decision
was made after hearing Mr. Ward. "Arch-
itects and sculptors are constantly disagree-
ing as to the best methods for repairing
public monuments," said he. "I think it wise
that a body like the Municipal Art Com-
mission should supervise repairs." Mr.
Ward offered to furnish the labor and ma-
terials necessary for the work if the Com-
mission lacked the necessary funds.

"TWELVE LANDSCAPISTS" SHOW.

The first exhibition of "Twelve Landscape
Painters" will open at the Macbeth Galleries
on March 30, to continue for three weeks.

The following painters will show groups
of their work: Emil Carlsen, Bruce Crane,
Chas. H. Davis, Daniel Garber, H. H.
Groll, W. L. Lathrop, J. Francis Murphy,
Leonard Ochtman, H. B. Snell, J. Alden
Weir, Carlton Wiggins and F. Ballard
Williams.

WITH THE DEALERS.

Sir Walter Armstrong, the English art
"expert" who arrived here last week is
said to have come over to appraise for the
recovery of insurance the paintings shipped
to Duveen Bros. last November on the
French Line freighter, "Mississippi," and
which were damaged by a fire in the hold
during the voyage.

Mr. W. E. Roberts, the English art writer
and author who recently came here from
London to catalog the early English pic-
tures of Mr. P. A. B. Widener's collection
at Elkins Park, near Phila., having finished
his work, is now in N. Y. for a few days.
Mr. Roberts's many friends here will be
grieved to learn of his great loss in the
death at the front with the English army in
Northern France, of his eldest son, the
news of which only reached him by cable
last week.

LACES FOR MUSEUM.

An important collection of antique laces,
formed by Count de Besselièvre of Paris
has been sold to the Brooklyn Museum. The
collection was brought here in early Febru-
ary by Mme. Ann Kellar of Rome. The
collection contains 166 pieces, without a sin-
gle duplicate, and is representative of the
XIV-XVIII centuries. The price paid for
the collection is not given by the Museum.